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My Note Book.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.



WHEN the last "Note-Book" went to press, I little suspected that the Erwin Davis picture sale, which was looked forward to by connoisseurs with much interest, would have such a miserable ending as it had. All the daily papers have had their fling at this amiable gentleman, and I do not mean to add another stone to the heap. Mr. Davis was undoubtedly ill advised in the means he took to "protect" his pictures. Putting a friend in the audience at the sale to bid them up was a clumsy device, clumsily carried out. The truth seems to be that Mr. Davis, who had lived long with his pictures and had loved them too well, found that he could not, after the slaughter on the first night of the sale, stand the trial any longer, and so he made a desperate attempt to protect what was left of them. The only proper course, it need hardly be said, was publicly to withdraw the pictures. This, I think, Mr. Davis had a right to do, for the sale was not advertised as being "without reserve." But he had fondly hoped that his collection would bring as much as those at the Albert Spencer sale, and he could not bring himself to admit how much he was mistaken in this estimate. When so few of the pictures were really sold, it is hardly worth to attempt to give a list of prices and buyers. I am assured, though, that there was a bona-fide bid of \$18,000 for the "Joan of Arc" of Bastien-Lepage. Mr. Davis bought in this picture with many others, and presented it to the Metropolitan Museum of Art with the two Manets. This handsome gift, taken in connection with the public spirit which Mr. Davis has for years shown in art matters in New York, certainly ought, in a measure at least, to condone an offence for which, it seems to me, he has already been severely punished.

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THE little "Millet" showing a woman making hay brought \$9100, which, perhaps, is not more than ten per cent above its market value. Mr. Davis, I think, bought it originally at auction, for a very small sum. The present purchaser, who also paid \$4700 for Millet's "After the Bath," represented Mr. Alfred Corning Clark. As for Degas's "Ballet Girls," I have the word of young Mr. Ruel for the statement that he bought that picture for \$3200 to send to Paris, where he does not doubt that he will make a good profit on it. Degas produces now nothing but pastels, and paintings in oils by him are in great demand. Seven years ago this little picture cost 10,000 francs in Paris. The tenor, Mr. Faure, has a Degas similar in subject to this one, and, Mr. Ruel says, hardly superior to it, for which he is reported to have refused an offer from Alexander Dumas of 25,000 francs. Mr. Potter Palmer got the admirable "Still-life" by Vollon (No. 54) for \$900, and the two excellent examples of Inness, "Sunset" and "Morning," for \$2150 and \$1650 respectively. Corot's "Woodland Path" (No. 113) was knocked down to Reichard for \$3250. There were other pictures sold, but it is impossible to get any satisfactory statement about the matter.

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No sooner had the news reached Paris that the "Joan of Arc" by Bastien-Lepage had been presented to the Metropolitan Museum of Art by Mr. Irwin Davis than the French Government cabled to Messrs. Boussod, Valadon & Co. here to arrange, if possible, for the loan of the picture for the Universal Exposition. The matter was easily arranged by the firm mentioned giving bonds for the safe return of the painting, which by the time this will appear in print doubtless will be safely housed in the French capital. The Metropolitan Museum also lends to the exposition, on the same friendly terms, Dantan's "Quatuor" and Swain Gifford's "Prize Fund" picture. By the way, the "Wyant" which General Hawkins secured for the Exposition was the "Landscape" bought at the Howell sale by Mr. C. H. de Silver.

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THE "green" Daubigny which was bought for \$4000 at the Howell sale by Christ Delmonico, about twelve years ago, was sold for only \$750 by the latter's predecessor, Mr. Kohn. At that time this charming work—

painted in 1871, when Daubigny was at his best—was considered too "sketchy" to pass for a "finished painting," and this was thought to be a fair price for it.

* * *

ANOTHER delightful work by Cazin has been bought by Mr. George I. Seney. The canvas shows a quiet village by starlight, although, from the brightness of the night, it is evident that the moon, too, is out. Only a passing cloud, to the left of the canvas, breaks the serene blue of the vaulted heavens. A row of trees to the right throws its shadows on the deserted street, where the only suggestion of life is in the lighted windows of the cottages, which, at the vanishing point, seem to form almost a cul-de-sac. Cazin must certainly use some special medium in mixing his colors to get that peculiar softness which is so suggestive of pastel. This is especially noticeable in his skies. The trees and the cottages in this picture seem literally bathed in atmosphere.

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THE proposed Barye exhibition at the American Art Galleries is once more postponed, this time until November, when a first-class display of sculpture and paintings of the great French animalist may be looked for.

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IT is an encouraging sign of the times that the United States Potters' Association invites our industrial art schools to compete for prizes for designs for domestic pottery, albeit the amounts of the three prizes offered—\$50, \$25 and \$20 respectively—indicate either a poverty-stricken exchequer or a low estimate of the value of artistic ideas. The schools invited to compete are the School of Drawing and Painting of the Boston Museum of Fine Arts, the New York Institute for Artist Artisans and the Pennsylvania School of Industrial Art. Other prizes for designs are "open to all residents of the United States." Further information on the subject may be had by addressing, Mr. D. F. Haynes, Chairman of the Committee, 1703 East Baltimore Street, Baltimore.

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THE sale of the pictures belonging to the Duke de Dürkal was a failure, as any one might have known it would be. Reserve prices, far beyond their value, were set on the more important, and no bidder attempted to reach them. On the first night seventeen lots were sold for \$3325, the Von Mieris canvas of a man cleaning a dog—one of the best things in the collection—bringing the highest price, \$400. Five pictures were sold at \$100 each, the first and only bid in each case. The following is a complete list of the pictures sold, and, except as to the first two numbers (bought, on an order, by an employé of the auctioneer), the names of the buyers:

1. Ant. de Sarabia (on copper), "The Entry into Jerusalem."	\$250
2. Ant. de Sarabia (on copper), "The Taking down from the Cross."	300
4. Pieter de Bloot, Drinking Scene, J. T. Brinkerhoff.	100
5. Pieter de Bloot, Drinking Scene, J. T. Brinkerhoff.	100
8. Alonzo Cano, "Dominican Friar," P. H. de Mumm.	350
15. Carlo Coppola, Battle Scene, Blakeslee & Co.	100
19. Juan Galvez, "Communion of the Dying," Dr. C. C. Lee.	50
26. Juan Labrador, Still Life, Walter Watson.	100
27. Juan Labrador, Still Life, Walter Watson.	100
31. Andrés Lione, Battle Scene, M. de la Cueva.	200
37. Sebastian Munoz, Portrait Sketch of Maria Luisa de Bourbon, R. M. C. Graham.	200
38. Sebastian Munoz, Portrait, R. M. C. Graham.	228
40. F. Von Mieris, "Young Man Cleaning a Dog," A. Gibbins.	400
43. Bart. Perez, "Wreath of Flowers, with a 'St. John' in the Centre," M. de la Cueva.	250
44. Bart. Perez, "Wreath of Flowers, with an 'Infant Christ' in the Centre," A. Gibbins.	175
50. José Ribera, "The Street of the Amargura," A. Gallup.	250
52. F. P. Reinhold, Portrait, Mr. Cambreling.	175
57. Taborda, "Saint Sebastian," Baron Jerzmanowski.	250
69. Fr. Zurbaran, Sheep, Mrs. Joseph W. Drexel.	900
71. Murillo, "Infant Saviour Extracting a Thorn," Mrs. Joseph W. Drexel.	1000
74. Velasquez, Duc de Olivares, Rev. Dr. McKim.	1000
75. Wueluwe, or Woluwe, "Portrait of Margaret," A. Gibbins.	200
76. Paul de Vos, "Dogs Attacking a Bull," A. Gibbins.	250
81. Neapolitan School, "Flowers and Cupids," Baron Jerzmanowski.	200
85. German School, "Ecce Homo" (on porcelain), A. Gibbins.	75
88. Decamps, "Turks," Lewis Baer.	500
89. A. Ferrant, Battle Piece, Jerzmanowski.	300
90. A. Ferrant, "An Ensign," C. R. Leaycraft.	125
92. L. Ferrant, "St. Sebastian," Mrs. S. M. Roswell.	100
93. L. Ferrant, Study, R. M. C. Graham.	100

101. Fil. Palizzo, Wagon with Grain, R. M. C. Graham.	\$150
102. Fil. Palizzo, Cows, R. M. C. Graham.	175
103. Fil. Palizzo, A Man, painted on a Palette, Warren Sheppard.	150
104. Fil. Palizzo, Goats, Herman Schaus.	200
105. Fil. Palizzo, Ass and Two Sheep, Van Horn.	125
107. Verbolet, Dead Birds, Potter Palmer.	400

At private sale, subsequently, the "Saint Jerome" attributed to Dürer was sold for \$2000. Out of one hundred and seven pictures it will be seen that only thirty-seven were sold. The prices seem low enough, but in point of fact some of them were really too high. At Christie's, in London, or at the Hôtel Drouot, in Paris, I doubt if the Duke would have fared better.

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No catalogue has ever been printed of Mr. Secrétan's collection. I am told that he has not even a manuscript copy for his own use. I cabled to Paris for a list of the pictures, but up to the present writing it has not arrived. I hear that the collection is in pawn with Baron Hirsch, the Paris banker, the chief backer of Mr. Secrétan in the latter's heroic efforts to "corner" copper.

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THERE is an excellent Venetian "Rico" by Blum at the American Art Galleries.

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THE Prize Fund Exhibition at the American Art Galleries will be held somewhat earlier than was intended, in order that it may benefit by the rush of strangers to New York to attend the Centennial festivities. This time there is to be only one prize of \$2000; and that is subscribed for by Buffalonians. Is it not in order to change the somewhat too seductive name of this annual exhibition, considering the great shrinkage of the prize fund?

* * *

THE exhibition at the Union League Club in April of Japanese art objects in porcelain, lacquer, metals, ivory and wood was a worthy addition to the exhibitions of Chinese art which have been, perhaps, the most agreeable feature of the artistic season in New York during the past winter. There was more danger than ever this time of producing a "shoppy" effect; but the tact and taste of the Art Committee were equal to the occasion, and no one can say that the thing was overdone. The display was given in connection with the Club's annual exhibition of water-colors, and each really helped the other. Had there been any attempt at an exhibition of kakemonos this could not have been; for such water-color paintings do not harmonize with those of Caucasian conception, although the opportunities that would have been afforded for comparison would, doubtless, have contributed a certain element of interest. At all events, the time has not come for a display of kakemonos in New York. Not more than two or three collectors in this country have made any serious study of the subject, and there are not enough good examples here of the "old masters" of far Zepango to ensure an adequate representation of this subtle branch of Japanese pictorial art. Mr. Hayashi's most interesting exhibition at Herter's, a year or two ago, of old kakemonos opened the eyes of all of us who have given the subject any attention. But it was like a flash of light in the darkness, which left the darkness the more impenetrable. Mr. Hayashi made us feel that we knew absolutely nothing about the Japanese "old masters." Of course, that was a service in itself; for is not the consciousness of ignorance the beginning of knowledge?

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IF at previous displays of Chinese porcelains at the Club, Mr. Thomas B. Clarke, with his fine array of miniature pieces and of "soft paste," and Mr. Charles A. Dana, with his famous sang-de-bœuf, and Mr. James A. Garland, with his "Blenheim" hawthorn pot, was each in his way the hero of a particular exhibition, there can be no doubt that Mr. Brayton Ives was easily first in his representation of Japanese art last month. His collection of swords, in a separate case, and his sword-guards, knife-handles and pouch ornaments made such a superb show as must have surprised himself even; for in a New York house of not extraordinary size, it is impossible to view such objects as advantageously as these were to be seen, admirably arranged as they were, in the spacious picture galleries of the Union League Club. Only a part of Mr. Ives's cabinet was shown, but it included his priceless sword blade forged by Samojiri in 1350; various fine swords and scabbards, such as are to-day unpurchasable; his famous solid gold tsuba (sword-guard), and, artistically, even more precious tsubas in most

delicately wrought iron, inlaid with gold and silver, and shakudo and shibuichi, those Japanese alloys for which there is no equivalent in Occidental nomenclature. Part of another case held exquisite specimens from his cabinet of old lacquers, gold, black and red. In the lower part of this case were, among various spheres in ivory, bronze, agate, chrysolite and marble, several crystal balls, including the peerless sphere six inches in diameter—without a flaw—owned by Mr. William Rockefeller, the story of the acquisition of which, through the enterprise of Messrs. Gribble and Nash, was told, at the time, in My Note-Book. A remarkably fine crystal ball was lent by Mr. James F. Drummond, who also showed an interesting collection of carved ivories and some very curious articulated dragons, crayfish and crabs in iron, ivory and bone. Mr. W. T. Walters sent an articulated lobster in bronze made by Moriyoshi, a noted artist of the eighteenth century. Mr. Clarke sent an elephant in old lacquer inlaid with gold, ivory and pearl. Mention must not be omitted of the case of superb gold lacquers said to have been made in 1624 and to have been presented by Prince Kunana to the Prince of Satsuma; of the lacquers and ivories lent by Mr. Garland; the ivory carvings by Mr. W. C. Oastler, or the knife-handles, sword-guards and ivories by Mr. Charles Stewart Smith.

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THE number of examples shown of ceramic art was not large, but it was choice, Mr. Dana's cabinet proving to be rich here, as it is well known to be in Chinese porcelains. Most of the pieces in the case were of the seventeenth and eighteenth centuries. The wares of Satsuma, Hirado, Seto, Kuwana, Awata, Imari, Kutani, and Tokio were represented, but not in a way to interest the untutored visitor. Would it not be well at some future exhibition at the club, while aiming less to be comprehensive, to show a fuller range of some particular kind of ware? For instance, why not indicate the progress of Satsuma from its earliest known stage, with its relation, perhaps, to Korean pottery, whence it was evolved? A clearly numbered catalogue would add greatly to the interest of such an exhibition.

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LOOKING in at an auction room in Fifth Avenue the other day, I was asked to give an opinion as to the study in pastels attributed to Millet, which, at the recent sale of the late "Tom" Robinson's pictures, was knocked down to a well-known gentleman. The price was \$400, if my memory serves me. It is always a disagreeable office to have to give an opinion in such a case; but as it was invited, I had to say that if Millet really was responsible for the picture as I saw it, it was not worthy of him. It lacked the vigorous touch we look for in the work of that master; it was too pretty in color, and it was laboriously cross-hatched. Yet Mr. Robinson, I was assured, had been with Millet in his studio while studying in France and had received this very study from Millet's own hand.

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SPEAKING of Millet reminds me of an unusual example of that master I saw the other day at the rooms of Mr. Durand Ruel. It is a large "upright" picture showing the very top of a hill, with a white donkey browsing at the edge, and the rest is all sky. But what a sky! The blue of the heavens stretching way back into infinite distance, and fleecy clouds passing across the canvas with such a semblance of movement that one almost expects, on looking up a second time, to find them gone.

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AMONG other pictures in the same rooms there is a Rousseau, painted on a panel, well known to collectors, "Pavée de Chailly—Soleil Couchant" is the title. It shows an avenue of oaks, with touches here and there of a blood-red sunset seen through the branches and also lighting up the road, which forms a triangle, with the apex, at the horizon, tipped with the highest point of color. While no essential matter of detail is lacking, the panel is broadly painted even for Rousseau. A Corot entitled "Eurydice" is shown, containing the best figure painting I have ever seen of that artist. The beloved of Orpheus, in light lemon-colored robes, is seated against a silvery gray landscape of the familiar kind, and the inevitable note of red is supplied by a detached scrap of drapery of that color to the left of the figure. Mr. Henry Field, of Chicago, I understand, owns this picture.

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THE Historical Loan Exhibition at the Metropolitan Opera House, held in connection with the celebration of the Centennial Anniversary of Washington's taking the oath of office as President, seems to meet fully the public

expectations. It is certainly very interesting. Such relics are shown as Washington's dress sword, owned by the Lewis family, in Baltimore; the suit of clothes he wore on the day of the inauguration, lent by Thornton A. Washington, of Washington, D. C.; his snuff-box, now owned by Mrs. Roger A. Pryor, of New York; his camp service, lent by the Hon. Abraham S. Hewitt; his silver spurs; a pair of his gloves; Martha Washington's Bible, and various similar mementoes. Some one offered to lend the General's false teeth, I believe; and it might have been instructive to have put them on view, together with the professional opinions of eminent dentists of to-day as to how far they were responsible for the peculiarly constrained look about the lines of the mouth we see in all portraits of the Father of his Country.

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THE large collection of portraits of Washington is the most interesting part of the Exhibition, and while some of them vary surprisingly in the presentation of certain features of the face, they all show the puckered mouth. In the life mask taken by the American sculptor, Joseph Wright, when it was intended to erect an equestrian statue of Washington, there is a particular twist in the lips which has been faithfully reproduced in later portraits, although the result of an accident. The circumstance that brought about this peculiarity is explained by the General himself in a statement to a member of his family, from which it appears that just as the sculptor had greased the face of his sitter and covered it with plaster, Mrs. Washington unexpectedly came into the room and was so startled at the appearance of her husband that he could not control the muscles of his face, and the attempt to repress a smile has been perpetuated in the busts we see of him to-day.

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THE true full-length portrait of Washington has perhaps never been painted. It seems to be given in the following extract from a letter written by David Ackerson, of Alexandria, Va., a captain in the Revolutionary War, in answer to a letter of inquiry from his son:

"Washington had a large, thick nose, and it was very red that day [three days before crossing the Delaware], giving me the impression that he was not so moderate in the use of liquors as he was supposed to be. I found afterward that this was a peculiarity. His nose was apt to turn scarlet in a cold wind. He was standing near a small camp-fire, evidently lost in thought and making no effort to keep warm. He seemed six feet and a half in height, was as erect as an Indian, and did not for a moment relax from a military attitude. Washington's exact height was six feet two inches in his boots. He was then a little lame from striking his knee against a tree. His eye was so gray that it looked almost white and he had a troubled look on his colorless face. He had a piece of woollen tied around his throat and was quite hoarse. Perhaps the throat trouble from which he finally died had its origin about then. Washington's boots were enormous. They were No. 13. His ordinary walking-shoes were No. 11. His hands were large in proportion, and he could not buy a glove to fit him and had to have his gloves made to order. His mouth was his strong feature, the lips being always tightly compressed. That day they were compressed so tightly as to be painful to look at. At that time he weighed 200 pounds, and there was no surplus flesh about him. He was tremendously muscled, and the fame of his great strength was everywhere."

There is a very large, badly painted portrait of Washington posing with his arm around the neck of a wooden-looking white horse, while a wounded officer is dying to the right of him. I recall no good full-length portrait of him; but there are the Wright portrait, owned by Mr. Bowen; the Gibbs portrait, painted by Gilbert Stuart; the "Pruyn" and the "Vaughn" and the "Depew" portraits, all by the same artist, and the Rembrandt Peale portrait, owned by Mr. Henry Chauncey. Colonel Alfred Wagstaff, I understand, has a portrait of Washington by Gilbert Stuart which is remarkably fine. The Houdon bust is fine in its way, but it gives the General too Gallic an appearance.

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AMONG other portraits are Copley's picture of Ralph Izard, Senator in the First Congress, and those of Chief-Justice Jay, Alexander Hamilton, Thomas Jefferson, Rufus King, John Adams, Chancellor Livingstone, and Judge Hopkinson, a signer of the Declaration of Independence, whose features are strikingly like those of a popular water-color artist of to-day who parts his name in the middle with that of this illustrious ancestor. There are two charming portraits of pretty Nellie Custis, besides a miniature of her by Gilbert Stuart, and among other miniatures of Washington that by James Peale and the "Ramage" miniature. I have no space left to more than mention the superb old silver, the autograph letters and documents or the remarkable collection of news-

papers of the time—the last named brought together at great pains by Mr. Patten, of the Fellowcraft Club. Of the Art Committee, which has been very efficient, especial credit is due to the manager, Mr. William A. Coffin, and to Mr. Frank D. Millet and Mr. A. W. Drake. These gentlemen have worked hard to make the affair a success, and should be gratefully remembered by every visitor.

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THE pictures of Mr. Duncan, the London sugar refiner, have not brought high prices, judging from some of the figures quoted from Paris by cable to a New York firm. Delacroix's celebrated "Amende Honorable," for which Mr. Duncan paid 100,000 frs. in 1877, brought only 35,500 frs., Mr. Durand Ruel being the buyer. Delacroix's "Sardanapalus" brought 34,000 frs. and Gérôme's "Dogs at the Fountain," only 3500 frs.

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THE Free Art League, to secure the abolition of duties on works of art, at an interesting meeting at the Fifth Avenue Hotel, elected the following executive committee: J. C. Beckwith, F. D. Millet, Kenyon Cox, Calvin Tompkins, E. H. Blashfield, E. B. Carter, Henry Marquand, R. W. Gilder, H. Bolton Jones, W. A. Coffin, and Augustus St. Gaudens. Mr. Marks was reported by The Herald as saying on this occasion that

He wanted the door closed to everything save paintings in oil and water-colors and sculpture, for the reason that chromos, painted photographs and other matters of commercial art might claim the privilege of coming in free.

This is a mistake. Mr. Marks did not attempt to suggest the limitations of the term "works of art," but only urged that the committee should be very clear on that point. He is by no means prepared to say that "everything save paintings in oil and water-colors and sculpture" should be excluded in the definition. He believes, in fact, that a "Braun" photograph of a "Rembrandt" or a "Raphael" is the next best thing to the original painting, and has an art educational value greater than that of the average modern painting.

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Is there but one man in New York, I wonder, who can be entrusted to prepare a catalogue of books for sale at auction in New York? It is hard to believe it; and yet the catalogue of "the Robert Lenox Kennedy collection" is the same sort of flashy, pretentious and untrustworthy compendium that one has now got too accustomed to look for. The "collection" is "stuffed," as usual, with the stock of a dealer, and there are additions from the shelves of his friend, and partner in such affairs, Mr. Robert Hoe. If Mr. Hoe would only sell his books to the highest bidder when he puts them into a "sale" in this fashion it would not be so bad; but it is well known to the trade that if they do not bring the prices asked for them the friendly dealer buys them in.

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WHERE the precious rubbish comes from that the catalogue, under the heading of "miniatures," brazenly attributes to Boucher, Greuze, Petitot, Vigée-Lebrun, Reynolds, Lawrence, Fragonard and Romney, I do not know. But it may be worth noting as an example of the knowledge of the compiler, which is on a par with his veracity, that the first miniature on the list is described as "painted on ivory" by Petitot, although any one who knows anything about miniatures is aware that Petitot was an enamellist and did not paint on ivory. Of course, these miniatures have no connection whatever with the honored name of Robert Lenox Kennedy, which—by inference, at least—is made to cover everything described in the catalogue. In the ingenuous language of the preface, "The Lenox-Kennedy collection is a running head for the convenience of cataloguing!"

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AT the sale of a miscellaneous collection of pictures at Ortgies' Fifth Avenue auction rooms on April 12th, an excellent portrait of Alexander Von Humboldt, by Julius Schrader, of Munich, was knocked down to Mr. H. O. Havemeyer for \$2250, who has presented it to the Metropolitan Museum of Art. This canvas is the original of the similar one which, at the A. T. Stewart sale, was bought—doubtless on an order by Knoedler—for \$925. It was painted from life in 1859 for Mr. Albert Havemeyer. Schrader agreed not to duplicate it. On being taken to task for having broken his promise, he wrote an abject letter of apology to Mr. Havemeyer, which is in possession of one of the heirs. The picture had to be sold, with others, in the settlement of the estate of Albert Havemeyer, and that is how it came into the market.

MONTEZUMA.